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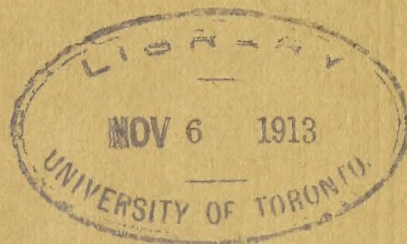


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AESTHETICS



• PUBLISHED • QUARTERLY • BY THE •
HACKLEY ART GALLERY
MUSKEGON • MICHIGAN



Edited by
Raymond Wyer

OCTOBER • • • • 1913

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MRS. FRANCIS SMITH
Donor of the Muskegon Woman's Club House
Portrait by Allan Barr

Nineteenth Annual Convention of the
Michigan State Federation of Woman's Clubs
Muskegon, October 21, 22, 23, 24, 1913

Aesthetics

Published by the
HACKLEY ART GALLERY

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Vol. II, No. 1

MUSKEGON, MICHIGAN

October, 1913

PUBLIC LIBRARIES AND ART DEVELOPMENT

What is the meaning of art? What is the exact meaning of culture; and what is the connection between art and culture? Is art the result of culture or culture the result of art? The latter is right. The culture of a people is the result of art. As long as people use their minds to produce the material things of life alone, then they are without culture. Culture is another word for discrimination, and when a person has this discrimination which enables him to enjoy art, literature, music and poetry for their finest qualities, he is devoting some of his time to create a profit for the mind instead of for the pocket book. This intellectual discernment can be applied to every aspect of life. It gives us the power to differentiate between the real and the unreal, the intellectual and the non-intellectual, the original and the mediocre.

In order that a Librarian should give the maximum assistance in the development of this important characteristic in the individual it is necessary that he himself should possess discrimination in art. He ought to know the essentials which constitute good literature,—that the essentials necessary for significance are the same in all the arts,—literature, poetry, music and painting. Art can be important on account of possessing one of three or all three of these essentials. The first is that it conspicuously reflects the time in which it was produced; the second, for its strong individual viewpoint; and third, for its painter-like qualities.

The term "beautiful" used in the conventional sense has done more to promote general ignorance in these matters than anything else. The idea that beauty and art are synonymous originates with Plato, who believed that the object of art was the expression of ideal beauty. If this were so, we should have to eliminate much Greek poetry and much Greek art. If art were mere imitation of the material side of nature, this might be true; but it is not. To men-

tion a well known illustration,—the portrait of an ugly man is as ugly as the actual man if an exact copy has been made; and an Adonis, in the same way, would give the impression of physical excellence if produced accurately in clay or on canvas. Yet why is it that many a portrait of an ugly man is considered a greater work of art than many paintings of Adonis or statues of Venus!

The reason is that an important work of art depends not upon its resemblance to the thing painted, but upon the way that the idea and purpose of the thing are expressed.

A prevalent error is the belief that good literature, painting and sculpture must embody beautiful thoughts. For this reason there is a big demand for a class of fiction with sickly conventional types and futile moralizing, catering for commercial reasons to an unhealthy appetite developed by certain stock sentiments which we all, in some degree, reverence.

We have, unconsciously, a sympathy toward those sentiments which are in common with our own and which have been handed on to us as worthy ones. For the same reason that people so often look for ideal beauty in paintings and sculpture, so do we expect to find ideal beauty in poetry, music, the drama, and the novel. This is why it has been difficult until recently, and now only in a limited way, to reconcile the public to plays, novels and poems in which crime triumphs and virtue is oppressed. Neither physical nor moral beauty can be made the foundation of aesthetics. Chaldean art is not great because of its beauty but for its significance. Had art which was beautiful been created at that time it would have been worthless, for it would not have been inspired by that period, but from conditions entirely foreign to Chaldea.

Art can dispense with both the physical and moral and yet be art. Of course, a painter or poet who makes use of his powers to inculcate generous ideas does not become any less an artist by so doing, although it is

not by so doing that he deserves the latter name. The idea that beauty is the important factor in art and the demand that virtue should triumph has the same origin and the same effect by producing that which is false, and, therefore, insignificant.

There are, fortunately, a number of men in the literary world today who refuse to write books simply for the entertainment of tired minds. They wish to show life as it is. They are tired of the affectation and make-believe of the past. They are writing of human life and of every kind of subject vital to human beings. They are dealing with varieties of physical temperament. They no longer describe people by making an elaborate drawing in order to arrive at an ideal perfection of form and qualities to charm the eye, as we find was the intention of the early Greek sculptors. These writers describe the actions, ideas, and motives of people. They are inspired by conditions and are part of these conditions. Their work has significance because it is an integral part of the great intellectual revolution in which they are living.

Some libraries do not include the works of these authors; but I assure you that these men are the men of our time and I contend that there is no book that should be omitted from the public library, no matter what the nature of the subject is with which it deals, if it is treated seriously, ably and originally.

The public library is an educational institution, and therefore it should only include books which are educational and not alone for pure entertainment. You must understand I am only trying to eliminate the trashy novel, believing that good novels are educational, because a good novel is a true expression of our time, independent of any past time and naturally evolved from our present social system and the conditions arising from it. Therefore, I believe that the ideal library should not lend books which the librarian and the public generally know do not come under the category of good literature. If, however, the elimination of this type of book is not a practical suggestion, then I should like to see books with their class and character described for the benefit of those lacking discrimination, a shortcoming which in some degree is common to all of us, rich and poor, educated and uneducated. This is how discrimination would be taught. I know people to borrow from the library promiscuously good and bad books, not knowing their respective merits, merely interested in the story which

is told, disregarding and probably never realizing the intention of the writer.

I have advised people to read books by H. G. Wells, and have afterwards been told that it was a very "pretty" story. Now most of us know that through Wells' books there is an intention, a message you might call it. The wish to give this message to every one is the reason for writing these books. Yet I believe many people could go on reading all their lives, in the same way that so many look at paintings, and for the want of a little guidance find everything there is in these works except the real purpose for which the work was created.

We saw in Ibsen a protest against tradition. We find statements of fact unpolished, unheroic, and yet more dramatic in feeling than the unreal language produced by the writers of the early Victorian and other periods.

Today we have what is called the modern school of art. By many it has been condemned. It is art which does not excuse its existence by being beautiful, whatever that may be. It is art which does not supply the demand for wealth created by the preconceived idea of the large majority of the public, which is based on the art of a previous period and has nothing to do with the literary or art expression of today.

This is an age of analysis—the scrutiny of actions. We are not satisfied with the affectation and make-believe of the past. If we can be made a more perfect race, we are going to do it, and we have learned that the only way to do it is to no longer worship outward beauty—beauty of external form—conventional characters, and beautiful endings. We are going to reveal ourselves, our actions and motives, and it is this inculcation of discrimination which is going to qualify people to reject false doctrines, select the best, and live because of the future and not because of the past. I believe the library can do much towards this development of a perfect society.

Address given at the Twenty-third Annual Meeting of the Michigan Library Association, Muskegon, Michigan, July 10, 1913, by Raymond Wyer.

There was a large gathering at the Muskegon Woman's Club on Friday afternoon, October 3, to witness the unveiling of the portrait of the donor of the club house, Mrs. Francis Smith. This was the gift to the club by the members, and was painted by Allan Barr.



*"SOUVENIR DE NOEL", by G. W. Lambert
Permanent collection of the Hackley Gallery*

THE PAINTINGS OF MR. G. W. LAMBERT

BY C. H. COLLINS BAKER

From the "International Studio," Nov. 1910.

Idiosyncrasy, with some justice, may be held largely responsible for the unsatisfactory, queer plight art finds herself in today. In contrast with the compact front presented by the Schools of the 17th and 18th centuries, to go no further back, painting now seems splintered up into individual manners. The Schools of Van Dyck, of Lely, Watteau, or Boucher, had each a common asset: the observance of an ordered working method. In consequence, even a mediocre hack painter of, say, the Lely or Kneller "entourage," could paint decently. Indeed, unless he were an extreme case he could get through his job, elaborate draperies and all, in three sittings, with more science than the most prominent painters of our time. Discarding the luxuries of what we call high art, and with an easy virtue, no doubt, in the matter of characterization, yet he could carry his picture through with sound and speedy craft, on the method laid down by his School's head.

We, on the other hand, are notoriously strong in the matters of "high art." The packets of labels needed to explain advanced movements and the prevalent custom of "painting for posterity," as regards the quality of our pigment, would badly puzzle men like Lely or Van Dyck, who began the other end. Mr. Lambert, by the way, is the first young painter I have heard express appreciation and practice emulation of Sir Peter. The steps by which he has reached this attitude are interesting not only as elucidating his development, but also as an indictment of the unordered education that fails to train the students of today. Born in 1873 in St. Petersburg, he was brought to England five years later. For some six years he lived in Yeovil, there just touching the tedious fringe of academic training as represented by the regular South Kensington provincial system. From this, however, he must soon have recovered when at the end of that period he went to Australia to the Bush. In that untrammelled atmosphere, riding, working, and drawing incidentally, he dwelt until in 1891, coming into town, he entered the Sydney School of Art, under Julian Rosse Ashton. Therein his training as an artist seriously began and, from what I make of it, it is to that Academy and its

principal that Mr. Lambert dedicates the larger portion of what he feels he owes for his instruction. There, at any rate, he learned to draw, rigorously working in the antique and later in the life. The upshot was a three years' scholarship in 1901, that brought him over to the Paris studios.

They rather struck him as a less individual affair than the school he had travelled all the way from Sydney to improve upon, and equally, if not more, unsuccessful in providing what really was the conspicuous need. As to what that was, he had little difficulty in discovering. In turn, I dare say, he and many of his fellow-students dabbled in the latest cries, in varying stages of impressionism, in brushes of peculiar magnitude, in atmosphere or "neo-primitifisms." Certainly they made a practice of painting life-sized nudes with more or less effect and no idea of ordered craftsmanship. And it was just this that struck Mr. Lambert, after two precious years of the scholarship had run, that neither at Carl Rossi's nor at Delacluse's was there any man to show him a sane, sound, ordered system, a working method. Penetrating to the Louvre and looking up at the "Fete Champetre," at Van Dyck and Velasquez, he always had been aware of the perfection of their craft and the beauty and science of their pigment. His own preoccupation with the various things one called "high art;" and above all the system of training that permitted students to go on painting and repainting on a study until by sheer weight of plastered pigment some sort of imitative appearance was achieved, these things, compared with the selective method, the considered process of the Venetian, the Fleming, or the Spaniard, suddenly appeared as inconceivably absurd, as intolerably crude. To use his own phrase, he "pulled out" of the atelier Delacluse and sought in his own studies to acquire a formulated method.

I need not say that this was no simple business. To unlearn towards the term of studentship the habits, and to wean oneself from the laxnesses of that period, entail long struggles; for in such a case not only are involved the quality and texture of paint, but also the inestimable importance of severity of drawing and design. Relentlessly the tricks and cleverness of high art had to be discarded, and sacrificed the easy unsound styles and effective glossings. In time Mr. Lambert came to the conclusion that a clean sweep of such bric-a-brac as he had amassed was inevitable and an imme-



*"IN SUFFOLK", by J. A. Arnesby Brown
Permanent collection of the Hackley Gallery*

mediate recourse to strict simplicity the only remedy. With this in mind it becomes only natural to put his work into two periods; in one whatever was produced while he was getting rid of the old haphazard plan of "going on until one got the look of the thing," in the other the canvases in which he had hit upon an ordered process and was pursuing it with more or less address.

To 1906 I think we should look to see him so definitely across the line that he might be said to have arrived at a new manner, though, as has been indicated, he had for some little time then been making for the change. A self-portrait of that date thus is a landmark, and it is again interesting evidence of Mr. Lambert's subsequent advance that the model on which he based the manipulation of that head was the late Velasquez "Philip" in Trafalgar Square. For we see by a comparison of that self-

portrait with "The Holiday in Essex" of this year, how our painter has gone on by going back. Back from the atmospheric vision of a splendidly mature art towards the severe research that almost always has marked the earlier work of the greater men. Unless I misapprehend him, Velasquez' "bodegone" pieces today would most excite Mr. Lambert's emulation. In 1906 he also painted "Going to Bathe," a canvas that still is his most complete rendering of the fusing influence of atmosphere. Of this fusion, however, previous experience had made him suspicious, and it has been towards a cleaner cut severity that resolutely he has steered. In 1907 was produced "The Mother;" it is the first of the family groups with which now we are familiar, and if we contrast with it "The Sonnet" of the previous year, we shall note the gain he had made in control of pigment, in the applica-

tion of a definite process of coloring, and in that all essential thing, elimination of unnecessary detail. Decoratively and to some extent largely seen as is "The Sonnet," still the drapery is crowded with small forms, the silhouettes are comparatively weak. In "The Mother," which makes a rich and delicate scheme of color, the simplification of folds resulted in an added directness of brushwork, while in the heads there is a purity and luminosity only attained by an economical deliberation. "The Blue Hat" of 1909 gives us that simplification and systematic ordering in a yet more mastered stage, and it has reached something of the comely quality and variety of the great painters Mr. Lambert had set himself to follow. In it he put all the richness and refinement of color that distinguish his work, his fondness for delicate amber hues, the reticence and iridescence of opals, and that permeating sense of greys. Alone discordant is the blueness of the hat, a bizarre note deliberately introduced.

It is this deliberate insistence on what he himself may question that must be reckoned with, and I think, commended, in Mr. Lambert. His attitude is that emphatic statement will take him further than will neutral; that it is only by giving his caprice its head that he can see where it will land him. Certainly a hankering for the bizarre occasionally assails him, and as surely he will only be in a position to estimate the cost of indulgence by yielding to temptation. Thus frankly experimenting and definitely committing himself to what his fancy prompts he is at the same time under the control of a sound taste in matters of technical import, so that we see in his work a steady winnowing influence. As an example I might cite his "Chesham Street" in the New English Art Club's Summer Exhibition, or the picture that was so favorably hung in this year's Academy, "A Holiday in Essex." In quality of solid tone and in depth of color that is beautiful rather than pretty, this is a fine advance on any previous work of his. The bizarre, as far as external questions go, has no place. The light attractively opalescent skies of his former groups is replaced by one of more synthetic value; the pale shimmering colors of the other draperies, their hues of honey and delicate mauve-violets, here are discarded for an austere rich weight, in which the tawny Lely-russet of the admirably painted dress of the mother is the main refrain,

echoed in the deep brown chestnut of the pony. The violent blueness of the hat, in the group of 1909, in this piece of 1910 has toned down into the splendid reticence of the little rider's jersey. And the same solidification and austerity are marked in the design. Every line has been considered, and every space, and an almost sculptural simplicity attained. The heads alone lack the quality of research and considerable vitality. For in these groups their painter has elected that matters of personality shall not in any way impinge upon purely pictorial considerations, with the result that his curiosity has not been aroused by character. Indeed it is unusual to see in his work the expression of insight into humanity, and it is rarely, from some isolated instance, that we suspect in him tenderness for human sentiment.

Mr. Lambert's achievement as a line draughtsman must here receive a word. His progress in this respect can be gauged by comparing a drawing done about seven years ago and one of recent date. We shall see in the one an able record of mere facts, a well-drawn analysis of pose and muscles; in the other a free translation of far more vital things, for which muscular facts and modellings have been sacrificed. With the exception of Mr. John none other of our draughtsmen of today has to this extent expressed the essentials of rhythmic line, motion, and decoration. Foremost of Mr. Lambert's characteristics is his obsession with pictorial conditions, as opposed to matters of illustration. I need not say how rare a quality this is. Thus things appeal to him as color, as decoration, or as opportunity for masterly painting. His "Admiral," 1810, is an exceptionally fine example of that rich quality of oil paint that is only fully brought out by a display of its potentialities—its transparency and its crisp "fatness."

Severity, in fine, and in its best sense academic rightness are the properties with which a painter should, in Mr. Lambert's view, begin. And he takes care to inflict this discipline on his students in the London School of Art as on himself. Beside the simple questions of construction in a drawing, and in painting an ordered process, such other things as cleverness or temperament strike him as too expensive to be recommended to the beginner. Reviewing his experience and considering his "Holiday in Essex," the highest mark at present he has touched, we shall not, I think, risk much if we subscribe to his conclusion.



"NIGHT ON THE SHUSWAP LAKE," (*Water Color*), by *Charles John Collings*
Permanent Collection of the Hackley Gallery

SOUVENIR DE NOEL BY. G. W. LAMBERT

The "Souvenir de Noel" by G. W. Lambert, the English artist, is an important addition to the Hackley Gallery permanent collection. In this painting Mr. Lambert has used a higher key than usual. It shows him at his best as an exceptional draughtsman, an effective colorist, and a most refined and subtle painter.

It is difficult to particularize on any one part of the painting. The brush work is dexterous throughout and full of meaning. The figure is graceful and the subtle roundness of the arms is especially charming. The left arm and the rug upon which it rests are delightful in their relationship of color and value.

DEATH OF SIR ALFRED EAST, R. A.

In the death of Sir Alfred East, R. A., president of the Royal Society of British Artists, a distinct loss will be felt in art circles on both sides of the Atlantic. He is represented by important canvases in many public galleries at home and abroad. He was born at Kettering, December 15, 1849. He received his art training first at the Glasgow School of Art, and afterwards at the Ecole des Beaux-Arts, Paris; but his work, both in sentiment and method, is essentially English. The direction he has chosen, and in which he has achieved the greatest possible success, is the treatment of the landscape from the decorative rather than the realistic point of view. His pictures are compositions, splendidly designed, and always beautiful in color, which translate nature with notable intelligence. He was elected A. R. A. in 1899 and R. A. in 1913. He was also a member of the Royal Society of Painter-Etchers.



A E S T H E T I C S

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Director of the Hackley Art Gallery

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Vol. II, No. 1 **MUSKEGON, MICHIGAN** October, 1913

EDITORIAL

At the Convention of the Michigan State Federation of Art to be held on October 28 and 29 in Grand Rapids, there will be a general discussion of the best methods to advance the art interests in the state of Michigan, especially in connection with the proposed creation of a State Art Commission.

This is a step in the right direction. The city and state should inculcate a desire for the graces of life by intelligently regulating the designs of all buildings, monuments, bridges, arches, gates, or any structure of a permanent character to be erected or remodelled by the state.

It is the duty of every one to develop his aesthetic sense. It is the duty of the government in all countries and of the civic authorities in every city to provide facilities for the education to develop what is com-

monly called taste. Pride in one's country—that is, when it is fully understood what the things are in which one should have pride—and pride in one's town, is what the things are in which one should have pride—and pride in one's town, is all that is necessary. It was the pride in their town, on the part of the inhabitants which made the beautiful medieval cities, and it is the same worthy pride planning many of our cities which are destined to become among the most beautiful in the world. The expansion of an empire is of small importance compared with the social conditions of its people. A nation can never be called great if it has not made the cultivation of art a matter of supreme importance. Building war ships and forming armies are the antitheses of art.

It is art in the form of painting and sculpture that has caused people to become dissatisfied with a life of crudities. It has been directly due to this influence that there has been a gradual awakening to the fact that the things which have been given all the attention on the part of the individual and the government have been unreal and unproductive of those essentials which tend toward municipal and personal perfectibility. Where is the satisfaction of possessing large armies, of being a powerful nation, and having great commercial prosperity if we have accomplished only that which was impelled by our most elemental instincts and have remained an uncouth people? Even the money which we derive from this type of prosperity is a mockery if we lack the discrimination to secure the best with this money. If we have not received the best which life offers, then we have only half lived. It is not extravagant to conceive of a race which will be the most cultured the world has known and yet be commercially unimportant at the same time.

Mr. Trask, Chief of the Department of the Fine Arts of the Panama-Pacific Exposition, believes that this exposition will present to the public the finest international collection of paintings and sculpture ever seen in this country.

Certainly with Messrs. John W. Alexander, Edmund C. Tarbell, Edward W. Redfield, and Frank Duveneck, Chairmen of the Advisory Committees of New York, New England, Pennsylvania and the South Atlantic States, and Middle West respectively, there is every reason upon which to base his belief.

CORRIGENDA

This column will be a permanent feature in Aesthetics and will deal with those fallacies in regard to art matters which are unconsciously acquired or caused through misdirection on the part of those who are either incompetent to instruct or have commercial reasons for disseminating false doctrine.—Editor.

What is the real meaning of the word "taste?" There is no more abused word than this. To those people who say they know what they like and are sure that what they like is good, in speaking of art, so long the definition must be "an individual fancy regardless of whether or not that fancy is regulated by education, temperament, or natural refinement." The definition cannot always be relied upon, however.

I once heard of a lady who decorated her drawing room with a yellow ceiling, blue walls, and green hangings, and who furnished it with French gilt chairs, Turkish inlaid tables, and Dutch marquetry cabinets. In the middle of the room was a Venetian copper bowl holding an enormous palm, the leaves of which brushed the ceiling. After the good lady had shown this wonderful creation to a designer and he had diplomatically exclaimed "Wonderful!", she said she had always thanked Heaven that she possessed taste.

It is a source of wonder to those who take a more than usual interest in art that where people, ignorant of other matters such as the sciences, engineering, astrology, and even music, are usually willing to admit their unenlightenment on these subjects, yet it is a rare thing to find people who will admit a want of knowledge in art matters. Although this state of things is often discouraging, I think in one way it is a good sign, for it expresses a feeling, often probably an unconscious one, that the inability to discriminate in matters of art is something to be deplored. This establishes a good foundation upon which to work, for there is nothing like a realization of our deficiencies for forming an incentive to make us wish to improve ourselves.

There is nothing more stifling to art than the so-called competition. When a statue or monument is to be erected in a public place artists are invited to submit designs. The committee who decides the merits of these designs is invariably made up of people of civic importance but with no knowl-

edge, and often no understanding of the value of art. The sculptor knows this and therefore if he is not in a financially independent position, there is the temptation to produce something which will appeal to the pre-conceived ideas of aesthetic ignorance.

This is the reason why so many monuments in public places in this country and in Europe have so little artistic value. It is perfectly right that an artist should be asked to submit specimens of work he has designed, but if they give sufficient evidence of his capacity for executing the work satisfactorily, then the commission should be left entirely to the artist's discretion. He must have a free hand, and be the final judge; the conception of the artist must be the only one considered—not his conception subordinated by the opinions of an unenlightened committee.

We know that the portrait of "The Burgomaster" by Rembrandt in the National Gallery is a very great painting. We see in it all the qualities that we associate with Rembrandt's work. It would not, however, be an important Rembrandt if it had been painted in conformity with the wishes of the Burgomaster rather than according to the dictates of the artist's knowledge and genius.

J. A. ARNESBY BROWN, A. R. A.

J. A. Arnesby Brown was born in Nottingham, 1866. He commenced his art study with the late Andrew M. 'Callum; later went to the Herkomer School, Bushey. His work is almost entirely done in East Anglia, and Cornwall. He has devoted himself chiefly to landscapes and cattle pictures, which he paints with a robust largeness of manner that is particularly satisfying. He first exhibited in the Royal Academy in 1890, and was elected an A. R. A. in 1903. He is represented in the following public galleries: Tate Gallery, Chantry collection; The Guildhall permanent collection; Manchester; Auckland, New Zealand; Cape Town; Durban; Nottingham; Preston; and Worcester. He is an artist with a dignified sense of pictorial arrangement and an excellent understanding of technical processes, so his work is always modern and convincing.

His painting "In Suffolk," which has recently been added to our collection, is typical of his best work. It has all the feeling and spirit of the large canvas recently acquired by the Aberdeen Gallery in Scotland.



*"THE PRINCE," (Etching), by Marius A. J. Bauer
Permanent Collection of the Hackley Gallery*

MARIUS A. J. BAUER.

Marius A. J. Bauer is Holland's foremost etcher. He was born at The Hague in 1867. Since childhood his fancy always turned to the East. Turkish soldiers, camels, palms, etc., were the decorations on his school books. At the age of sixteen he entered the Academy at The Hague. There he was an assiduous student, distinguishing himself at once by his instinct for composition, the feature for which his later works have been so remarkable.

Bauer has an exceptional gift for grouping figures but the most distinguishing traits of his work are their spiritual and emotional qualities. Every line in his etchings conveys so much of that unfathomable mystery of the East without emphasizing the form which it represents. His work does not depend upon the objects drawn for its local feeling.

"The Prince," recently purchased for the Hackley Gallery, is considered his finest etching.

RECENT ACQUISITIONS TO THE HACKLEY GALLERY

OILS

"The Marble Worker"—Glyn W. Philpot.
Received first prize of \$1500 and a gold medal at the International Exposition at the Carnegie Institute, Pittsburgh, Pa., June, 1913.

"Souvenir de Noel"—G. W. Lambert.

"In Suffolk"—Arnesby Brown, A. R. A.

WATER COLORS

"Dawn"—Nathaniel H. J. Baird.

"Night on the Shuswap Lake"—Charles John Collings.

"Ice Scene on the River"—Charles John Collings.

ETCHING

"The Prince"—Marius A. J. Bauer.

The summer exhibition of "The Painters of the Far West" closed September 30.



"ICE SCENE ON THE RIVER" (Water Color), by Charles John Collings
Permanent collection of the Hackley Gallery

CHARLES JOHN COLLINGS

It is six years since I first saw the work of Charles John Collings. I at once became an admirer of his work and in an article I wrote at that time, stated that I did not believe that any artist since Turner had accomplished what Collings had done. An exhibition of Collings' work which was held in London this year was a revelation to every one, and on my visit to Europe I found the critics most enthusiastic.

I do not mean to compare Collings with Turner. Comparisons of this sort are irrelevant except in the case of the artist who is imitating the style of another and endeavoring to produce the same results. It would not be complimentary to Collings to say that he is as great or nearly as great as Turner. All that can be said is that he is a master in water color; as much a master as Turner in the use of this medium, but

with no other affinity to him than that produced by technical evolution which unconsciously affects all enduring art.

C. J. Collings is undoubtedly one of the finest colorists living, and combined with this quality he possesses a decorative sense, delightful in its simplicity. In his small water colors he produces a richness of color, not surpassed in quality by the most glorious gems.

One does not notice the mechanical side of these small water colors—the drawing, for instance; yet it is present with the other qualities—the color, the decorative sense, the technique—and with it all, universality. All is there but quite unconscious. To look at a number of these delightful works deprives one of adequate descriptive power. They are without a vestige of materialism, for Collings is always superior to his medium; yet a further study reveals to us that no essentials are omitted; locality, form and drawing are all included, but subservient to the spirit of the subject.



*"LANDSCAPE", by Willard L. Metcalf
Permanent collection of the Hackley Gallery*

THE MUSKEGON ART SOCIETY

The Annual Meeting of the Muskegon Art Society was held Wednesday evening, October 8, at the Auditorium of the Hackley Gallery. The same officers of last year were re-elected:

President—Frank Hubbard Smith.

Vice President—Mrs. William Heap.

Treasurer—Hobart P. Lewis.

Secretary—Raymond Wyer.

Two new directors were elected—Mrs. W. W. Butterfield, receiving a re-election, her present term having expired, and Miss Berry Wood, to fill the vacancy made through the absence of Miss Alice Vevia from the city. The other directors are: Mrs. Bessie Sargeant, Mrs. Frank Wood, Miss Helen Hume and Mrs. N. B. Lawson.

An amendment was made to Article III of the By-Laws to read as follows:

The membership of the society shall consist of five classes: Family membership, individual membership, junior membership, honorary membership, and life membership.

The charges for a family membership shall be five dollars per annum, and shall entitle the holder, his wife, or her husband, as the case may be, and all unmarried members of the immediate family, to the privileges of the society.

The charge for an individual membership shall be three dollars per annum and shall entitle the holder to the privileges of the society.

The charge for a junior membership shall be one dollar per annum, such membership to be limited to persons of school age in the city of Muskegon, and shall entitle the holder to the privileges of the society.

The life and honorary memberships remain unchanged.

Only family, individual and life members of the society shall be qualified to vote or hold office.

A resolution was proposed by the secretary and passed by the society that the Muskegon Art Society should devote a specific sum of money toward securing casts of antique statuary to present to the Hackley Gallery. This



*"PLUCKING THE TURKEY", by Enrique Simonet
In the Exhibition of Modern Spanish Paintings at the Hackley Art Gallery*

has been one of the aims of the organization, as soon as its work was put on a firm basis.

It was proposed and passed that an appointment be made of a committee of society members who should confer with the city authorities regarding the laying out of public parks and the erection of buildings and other means of beautifying Muskegon.

Every gallery in the country, whether it is a gallery privately owned or one supported by public taxes, has found it necessary, in order to get the maximum benefit from the institution, to have a membership at a yearly subscription. This has not been done solely to raise money, although, of course, the money is necessary to defray the expenses of receptions, but to be certain of the support of a number of people; and the support one wants is never forthcoming except in this way. It must be understood, however, that the privileges of the society are open to everyone, and it is because of this that an amendment has been framed to lower the subscription so that these benefits can be extended to more people.

The Tuesday night talks by the Director of the Gallery will be continued throughout the year, beginning October 21.

MODERN SPANISH PAINTINGS

A collection that may be considered a fair representation, though far from exhaustive, of present day paintings in Spain, opens at the Hackley Art Gallery October 10, and will be on view until November 10. This collection of contemporary Spanish paintings has been gathered in Madrid, by authority of the Art Institute of Chicago, by Miss Ethel Coe, a student and teacher of the Art Institute, who was invited by Sorolla to visit Madrid to study with him.

In making up the collection she has had the co-operation not only of Sorolla, but of Senor Don Manuel B. Cossia, the author of "El Greco;" of Senor Don Jose Castillejo y Duarte, and of Senor Don Jose Garnelo y Alda. Through the courtesy of Senor Don Natalio Rivas, El Subsecretario de Instruccion Publica y Bellas Artes, a large room in the Palacio de Exposiciones was placed at Miss Coe's service for the collection of the pictures.



*"WORKROOM OF THE TOBACCO FACTORY AT SEVILLE", by Gonzalo Bilbao
In the Exhibition of Modern Spanish Paintings at the Hackley Art Gallery*

MICHIGAN STATE FEDERATION OF ART

The Fall Exhibition of the Michigan State Federation of Art starts on circuit October 20, at Ann Arbor. The schedule includes the following cities: Ann Arbor, Saginaw, Bay City, Jackson, Detroit, Kalamazoo, Grand Rapids and Muskegon. The following artists will be represented:

Mathias J. Alten—Beaching the Fishing Boats.

George W. Bellows—The North Country.

Frank A. Bicknell—Autumnal Glory.

Howard Russell Butler—Sunrise.

Emil Carlsen—Woods Interior.

John F. Carlson—Along the Stream.

C. Henry Davis—(Water Color) Study of Rocks, Coast of New England.

F. Usher De Voll—Lingering Winter in the Berkshires.

Arthur B. Davies — Springtime, the Dreamer.

Charles Warren Eaton—Among the Pines.

Alexis Jean Fournier—Landscape.

F. C. Frieseke—Breakfast in the Garden.

Frederick Fursman—Day Dreams.

Lillian Genth—Ille des Nymphs.

Birge Harrison—Mid Ocean.

Charles W. Hawthorne—The Skaters.

Robert Henri—Segovia Girl.

Augustus Koopman—Might and Main.

Richard E. Miller—Tea in the Garden.

De Witt Parshall—Temple of Vishnu, Grand Canyon.

Frederic W. Ramsdell—Monhegan Harbor.

Chauncey Foster Ryder—The School House in Winter.

William Sartain—Silver Lake, Point Pleasant, N. J.

Gardner Symons—Rock Ribbed Hills in Winter.

Edward Timmons—Portrait of Italian Child.

F. Ballard Williams—Flying Clouds, Grand Canyon.



*"PREPARING THE OFFERING", by Valentin de Zubiaurre
In the Exhibition of Modern Spanish Paintings at the Hackley Art Gallery*

The Annual Convention of the Michigan State Federation of Art will be held at Grand Rapids, Michigan, October 28 and 29. All the principal cities in Michigan will send delegates.

The program as arranged by the Art Association of Grand Rapids, is as follows:

TUESDAY EVENING, OCTOBER 28, 8 o'clock

Reception by the Grand Rapids Art Association,
St. Cecilia Building.

WEDNESDAY, OCTOBER 29

Morning session 9 o'clock

Address of Welcome

Mrs. Cyrus E. Perkins, President, Grand Rapids Art Association.

Response

Mrs. James H. Campbell, President, Michigan State Federation of Art.

Report of the Secretary

Mrs. A. J. Mills, Kalamazoo.

Report of the Treasurer

Mrs. W. A. Foote, Jackson.

Report of the Director of Exhibits

Mr. Raymond Wyer, Muskegon.

Reports from the Delegates

Report of the Delegate to the American Federation of Arts

Mrs. James H. Campbell, Grand Rapids.

Discussion of report with special reference to the formation of a State Art Commission (Minnesota, Illinois and Massachusetts have a State Art Commission).

"Small Museums"

Mrs. George Stevens, Toledo, Ohio.

"Schools and Their Relation to Art"

Miss Emelia Goldsworthy, Kalamazoo.

General Discussion:

Art Associations.

Organization; Maintenance of Interest.

Publicity Methods.

Co-operation with Kindred Societies.

Affiliation with Churches, Schools, Libraries, Clubs, Municipal and Individual Aid; How Obtained.

Recess.

The delegates will be the guests of the Grand Rapids Art Association at luncheon, at one o'clock.

Afternoon session, 2:30 o'clock

Consideration of the Constitution.

Election of Officers.

New Business.

Evening session

Lecture by Professor Cross, University of Michigan.



*"CAROLINITA", by Jose Maria Lopez Mezquita
In the Exhibition of Modern Spanish Paintings at the Hackley Art Gallery*

**DEPARTMENT OF FINE ARTS
Of The
PANAMA-PACIFIC INTERNATIONAL
EXPOSITION, 1915**

The work of the Department of Fine Arts of the Panama-Pacific International Exposition has made favorable progress inasmuch as the contract for the construction of the Fine Arts Building has been let, and the building will be completed many months before the opening date of the Exposition.

The Fine Arts Palace will be somewhat semi-circular in shape, fronted by an octagonal entrance rotunda surmounted by a dome one hundred and sixty feet high. The only mural decorations in the building will

be in the entrance rotunda for which Mr. Robert Reid is painting eight large decorative panels.

The building which, in general terms, may be described as being of Greek style at the beginning of the Roman period, will be situated upon the shores of an inland lagoon and between the lagoon and the building, along the entire front, will be a broad plaza or esplanade upon which will be installed monumental sculpture, the happy climate of San Francisco making such outdoor installation possible. Important sculpture may thus be shown in surroundings somewhat similar to the surroundings for which the works were originally designed. The entire area of the building will be about 127,000 square feet of which



"CASTILIAN PEASANT", by Eduardo Chicharro
In the Exhibition of Modern Spanish Paintings at the Hackley Art Gallery

approximately one-half will be devoted to the United States Section.

The gallery plans for the interior of the building will not be made public until after consultation between the Department and the various foreign Commissioners for the Fine Arts in order that the greatest possible latitude may be given to participating foreign nations in the installation of their works. In the Fine Arts Building, therefore, each foreign section will have installation characteristic of its nationality and not installation arbitrarily decided upon by the Fine Arts Department or the architectural staff of the Exposition.

In the United States Section, which will include, in addition to contemporary works of sculpture and pictures in the various media, an Historical American Section, the general installation will be intimate rather than familiar. Galleries will be generally small, rather than large; long dreary vistas of doors will be avoided, and from each gallery there will be an invitation to the eye from adjoining galleries.

Mr. John E. D. Trask, Chief of the Department of Fine Arts says:

"After a few months stay in San Francisco, I am of the opinion that not only will the Fine Arts Department of the Panama-Pacific International Exposition present to the public as fine an international collection of painting and sculpture as has ever been seen in America, but that a standard even higher than that of Chicago or St. Louis will be established and maintained.

"I am also of the opinion that that portion of the Exposition's audience which comes from the Pacific Coast will be found to be thoroughly sympathetic and fully appreciative. I am of the opinion that the artistic impulse in the far West which will be the outgrowth of the Exposition of 1915 will be more helpful and far-reaching than that which emanated from the Centennial Exposition in 1876 or from the Chicago World's Fair.

"Firmly of the opinion that the artists of the United States are today doing work as vital as was ever done in any country at any



*"NINON AND LEONELLA", by Anselmo Miguel Nieto
In the Exhibition of Modern Spanish Paintings at the Hackley Art Gallery*

time, I am, nevertheless, of the opinion that there will be on the Pacific Coast within the next ten years a development, in painting especially, which will be almost, if not quite, epoch-making. The people are temperamentally fitted for such development and are intellectually and financially ready for it. This state seems to have been prepared by nature as an ideal spot for the development of a landscape school and if, with the stimulus of an International Exposition, the good hills of California do not prove an inspiration to a generation of lyric painters it will be, as it is not, because our painters shall have ceased to be susceptible to an emotionally inspiring Nature."

The Twenty-third Annual Convention of the Michigan Library Association was held in Muskegon September 9, 10 and 11. Tuesday evening, September 10, the Board of Education of the Public Schools of the City of Muskegon gave the visiting delegates a reception at the Hackley Art Gallery. The meetings were held in the Auditorium of the Gallery.

A man may cover his canvas with Madonnas and with all the Hierarchy of Heaven, without attaining the elevation of subject found by Rembrandt in the inside of an ox.

SIR W. M. CONWAY,
Professor of Fine Arts, University of Cambridge.

The Hackley Art Gallery

Open from 9:00 a. m. to 6:00 p. m.

Sundays, 2:30 to 6:00 p. m.

From October 1 to April 1, on Tuesdays, Fridays and Sundays the Gallery closes at 5:00 and opens again from 7:00 to 9:00 in the evening.

Admission free on all days except Tuesdays and Fridays, when a charge of 25 cents is made between the hours of 9:00 and 5:00.

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